

Mia bella Signorina!

LIED u. TANGO

Worte u. Musik: HANS GEROLD

Arrang. Lois Feigel

GUITARRE

The image shows a guitar score for the piece 'Mia bella Signorina!'. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a dynamic marking of *f* (forte) and includes various rhythmic patterns such as eighth and sixteenth notes, and chords. A *mf* (mezzo-forte) marking appears later in the first staff. The second staff continues the melody with similar rhythmic complexity. The third staff features a *p* (piano) marking. The fourth staff is labeled 'Refrain dolce' and begins with a *p* marking. The fifth staff has an '(Acc.)' (accent) marking. The sixth staff has a *mf* marking. The seventh and eighth staves continue the refrain with various dynamics. The ninth staff has a *p* marking. The tenth staff is divided into two parts: the first part is marked '1.' and the second part is marked '2.' and ends with a *mf* marking and a 'rit.' (ritardando) instruction. The score concludes with a final chord.

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MIA BELLA
Signorina

LIED UND TANGO

WORTE UND MUSIK

HANS GEROLD

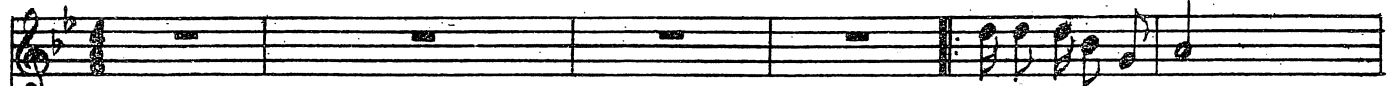
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Mia bella Signorina!

Lied und Tango

Worte und Musik von HANS GEROLD



1. Stürmisch bewegtes Meer,
2. Sehnsucht umkrampft mein Herz



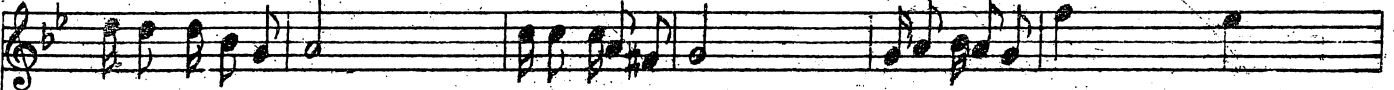
G g^m C c^m D E_b F 3 F# G 3 G A D d⁷ A D D G g^m C c^m



1. Wolken zieh'n hin und her, sah an der Reeling leh - nen Sie, nach der ging mein Seh - nen.
2. im wil - den Abschieds - schmerz, musste Pic - ci - na fin - den, konnt' keine Spur er - grün - den.



D d⁷ G F E_b D B A G g^m E_b c^m D d⁷ G e_b A d⁷ D



1. Klän - ge der Bord - mu - sik hielten uns lang zu - rück, dann folgten Abschiedsküs - se
2. Plan - los irr' ich um - her, liebte Picci - na sehr, habe verlor'n mein Glück, ach,



G g^m C c^m D d⁷ G g^m F E_b D B A G g^m C c^m g^m c^m

REFRAIN dolce



1. Win - ken und dann war's vorbei: Mi - a bella Sig - no - ri - na im schönen Na - po - li, oft denk ich an dich Pic -
2. kehr - te ei - lein dann zu - rück:



D g^m E c⁷ D d G g D G g G# verm. A d⁷ D d⁷

ci - na, ver - gess' dich nie! Deiner schwarzen Augen Star - ne, diemich so

an - gelacht, grüssen mich aus weiter Fer - ne, denk' ih - rer Macht! Und dann die

Küs - se von deinem Kir - schenmund fan - den kein En - de, ehe nicht die Lippen

wund... Mia bel - la Sig - no - ri - na im schönen Na - po - li, oft denk' ich an dich Pic -

ci - na, vergess' dich nie!

vergess' dich rit. nie!

mf *p* *m.s.*

F#m D A Dd7 E F# Gg G g D G g H A d7 Dd7 Dd7 D d7 Gg c Gg g7 C c G C c H g D G E Eb D C#m d7 A E d7 A G g D G g Gvem. A d7 Dd' F#m D A Dd7 Gg g7 c cm g Dd7 Gg g7 c cm

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ACCORDEON

Arrang. Lois Feigel

The musical score is written for an accordion and includes parts for Bass, Guitar, and Violin. It begins in a 4/4 time signature with a key signature of one flat (B-flat major or D minor). The score is divided into several sections:

- First Section:** Features a Bass line (Baß) and a Guitar line (Git.). Dynamics include *f*, *p*, *mf*, and *p*.
- Second Section:** Continues the melody with a *mf* dynamic.
- Third Section:** Includes a *Refrain dolce* section with a *p* dynamic for the Violin (Viol.).
- Fourth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Fifth Section:** A *Solo* section for the accordion with a *p* dynamic.
- Sixth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Seventh Section:** A *Solo* section for the accordion with a *p* dynamic.
- Eighth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Ninth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Tenth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Eleventh Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Twelfth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Thirteenth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Fourteenth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Fifteenth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Sixteenth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Seventeenth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Eighteenth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Nineteenth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Twentieth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Twenty-first Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Twenty-second Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Twenty-third Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Twenty-fourth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Twenty-fifth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Twenty-sixth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Twenty-seventh Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Twenty-eighth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Twenty-ninth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Thirtieth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Thirty-first Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Thirty-second Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Thirty-third Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Thirty-fourth Section:** A *Solo* section for the accordion with a *mf* dynamic.
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- Thirty-seventh Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Thirty-eighth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Thirty-ninth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Fortieth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Forty-first Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Forty-second Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Forty-third Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Forty-fourth Section:** A *Solo* section for the accordion with a *mf* dynamic.
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- Forty-seventh Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Forty-eighth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Forty-ninth Section:** A *Solo* section for the accordion with a *mf* dynamic.
- Fiftieth Section:** A *Solo* section for the accordion with a *mf* dynamic.

Mia bella Signorina!

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Worte u. Musik HANS GEROLD

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1. VIOLINE

mf *p* *mf*

1. Stürmisch be-weg-tes Meer,
2. Sehnsucht umkrampft mein Herz

Wolken ziehn hin und her, sah an der Reeling leh-nen sie, nach der ging mein Seh-nen.
im wil-den Abschiedsschmerz, musste Pic-ci-na fin-den, konnt'kei-ne Spur er-gründen.

Klänge der Bordmu-sik hiel-ten uns lang zu-rück, dann folgten Abschiedsküs-se,
Plantos irr't ich um-her, liebte Pic-ci-na sehr, ha-be verlor'n mein Glück, ach,

Refrain dolce

Winken und dann war's vorbei: Mi-a bel-la Sig-no - ri - na — im schönen Napo-li, —
kehrte al-lein dann zu-rück:

— oft denk' ich an dich Pic-ci - na, — ver-gess' dich nie! — Deiner schwarzen Augen

Ster-ne, die mich so an-ge-lacht, — grüssen mich aus wei-ter Fer-ne, —

(acc.) *mf*

— denk' ih-rer Macht! — Und danndie Küs - se von dei-nem Kir-schenmund -

pizz. arco

— fan-den kein Zn - de, — e-he nicht die Lippenwund.. — — — — — Mi-a bella Signo-

ri - na — im schönen Na-po-li, — oft denk' ich an dich Pic-ci - na, —

1. 2. rit. *mf*

— vergess' dich nie! — — — — — vergess' dich nie! —